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Sigrid Kaasik-Krogerus · Iris van Huis
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Dissonant Heritages
and Memories
in Contemporary
Europe

palgrave
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PREFACE

Stemming from the encounter between two research projects, this edited volume was born from the dialogue between their core results and the cross-fertilization of their methodological and theoretical approaches. These two projects, BABE and EUROHERIT, were both funded by the European Research Council, which finances innovative research projects that seek to open novel horizons for future research. The exchange between the two projects was started to provide a broader perspective on their shared topics and themes, thus transcending the thematic scopes of the individual projects and placing them in a bigger framework. We hope that this collaboration will serve further scholarship and feed a much-needed critical discussion on the topics this volume covers, such as heritage, identity, memory, mobility, and Europe.

While BABE and EUROHERIT projects have several differences, they share a common area of interest that deals with contestation of meanings and uses of memories and heritages in today's Europe. While EUROHERIT focuses on institutional and political discourses in the construction of heritages in contemporary Europe, BABE explores various forms of embodiment of memories and experiences at the level of individual and collective subjectivities. The exchange between the two projects has aimed to advance the entanglement between these two research approaches. Both projects perceive the entanglement of politics and culture as an instrument for responding and reacting to the dissonance of heritages and memories and as a tool to enhance consonance between people in Europe and beyond.

BABE (Bodies Across Borders: Oral and Visual Memory in Europe and Beyond, 2013–2018), led by Professor Luisa Passerini, was based at the Department of History and Civilization at the European University Institute in Florence, Italy.¹ BABE particularly focuses on two nations, Italy and The Netherlands, chosen for their similarities and differences in relation to the past and present movements of people. The project's central conceptual focus is the connection between memory, mobility, and visibility. It aims to enlarge the theory and practice of oral memory, extending the methodology of the interview—understood as intersubjective communication—to the field of visual memory. At its centre is the mobility of embodied subjects within the global diaspora who cross frontiers, both geographical and cultural ones, in and around Europe. The project's visual dimension tackles the ongoing construction of new forms of memory which challenge the traditional concepts of a European sense of belonging and identity, and thus reveal new ways of envisaging Europe and Europeaness.

BABE's research stretches out into three different fields: visual art concerned with mobility, including artists' use of autobiographical memory, and art activism in particular; fieldwork comprising collective and individual interviews with protagonists of mobility towards and across Europe, with whom works of visual art are discussed before asking interviewees to produce images themselves; and a critique of the role of archives, in both a literal and cultural sense, including the notion of the body as a living archive. The results of the BABE project not only take the form of publications, but also multimedia products, documentaries, maps, photographs, and videos. All these products will be accessible at the Historical Archives of the European Union at the European University Institute, Florence.

EUROHERIT (Legitimation of European cultural heritage and the dynamics of identity politics in the EU, 2015–2020), led by Adjunct Professor Tuuli Lähdesmäki, is based at the Department of Music, Art and Culture Studies at the University of Jyväskylä, Finland.² It examines EU heritage initiatives, EU heritage and identity policies and politics,

¹Under the European Union's Seventh Framework Programme (FP7/2007–2013)/ERC Grant Agreement no. Project 295854 (2013–2018).

²Under the European Union's Horizon 2020 Research and Innovation Programme/ERC Grant Agreement no. Project 636177 (2015–2020).

and the notions of European cultural heritage constructed in them. This scope is motivated by the EU's increased interest in heritage, which has the potential to impact various social, societal, political, and economic challenges in Europe. Heritage initiatives and policies are EU "technologies of power", in the Foucauldian sense, which on the one hand construct certain kinds of notions of European cultural heritage and on the other hand seek to legitimate certain political ideas and ideologies, such as European identity-building and cultural integration in Europe. Hence, EUROHERIT focuses its analysis on the EU, examining it as an active heritage actor and its heritage politics as an attempt to create a heritage regime in Europe. The most recent EU heritage action, the European Heritage Label, is the project's core object of critical research.

EUROHERIT combines both desktop analysis and ethnographic field research. The project's contributions in this volume particularly emphasize the analysis of policy documents and a qualitative reading of promotional material and exhibition narratives of selected heritage sites recently awarded the European Heritage Label.

In addition to heritage and memory, both BABE and EUROHERIT explore borders and the bordering in and of Europe, transforming identities, belonging, access, and contemporary European realities influenced by various forms of human mobility in Europe and its border zones. These cross-cutting themes formed fruitful ground for the encounter between the projects. This dialogue first took shape in "Dissonant Heritages. Contestation of Meanings and Uses of Memory in Today's Europe", a workshop organized at the European University Institute in Florence, Italy, on 27–28 April 2017. The workshop's aim was to show that instead of one heritage, Europe contains a plurality of traditions, which have seen social, cultural, and political contradictions and ruptures in different times and places. The workshop sought to help break down the notion of Europe's cultural heritage from within, studying the pluriform developments of Europe's fractured past from the point of view of heritage and memory studies.

The workshop included eight papers from both projects, accompanied by opening and closing speeches. To enrich the discussions on heritages and memories, and to increase dialogue and cooperation between European research projects, an external keynote speaker was invited, Professor Rob van der Laarse from the University of Amsterdam, The Netherlands, who in 2016 was awarded a HERA Joint Research Program grant under its "Uses of the Past" call, funded jointly by the

European Commission and national academies in Europe. Van der Laarse's broad interdisciplinary project is called *Accessing Campscapes: Inclusive Strategies for Using European Conflicted Heritage*.

Inspired by the fruitful discussions during the workshop, both research teams decided to continue the dialogue between the projects in an edited volume. The book at hand is the result, revealing the complexity and richness of its core topic, heritage, and memory in today's Europe. As this includes a rich variety of thematic areas and enables various theoretical and conceptual approaches, we hope to participate in the ongoing scholarly debate on heritage and memory as well as their dissonances and power regimes in Europe.

We want to thank all the contributors of this book for their thorough work in developing their papers into volume chapters. We thank Liliana Ellena, Associate Researcher of the BABE Project, for her contribution to writing the Introduction and her suggestions on the structure of the book. We are also grateful to all other participants in the "Dissonant Heritages" workshop for the fruitful, critical and interdisciplinary discussions, particularly the workshop's keynote speaker Rob van der Laarse, as well as its discussant, Professor Anna Triandafyllidou from the Schuman Centre, European University Institute. In addition, we thank BABE Project Assistant Laura Borgese for the workshop's practical arrangements. This book has been proofread by Florian Duijsens, who deserves thanks for his detailed work in language editing. We also wish to thank Assistant Editor Glenn Ramirez from Palgrave Macmillan for their smooth cooperation in the publishing process, as well as Palgrave's anonymous reviewers for their fruitful comments, which helped us develop the volume and sharpen our conceptual approach. Finally, both project leaders want to thank our core financier, the European Research Council, for our project funding and thereby enabling the editing of this book.

Jyväskylä, Finland
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Luisa Passerini is Professor Emerita at the European University Institute in Florence, Italy, former Professor of Cultural History at Turin University, Italy, recipient of the All European Academies 2014 Madame de Staël Prize for Cultural Values. She was the Principal Investigator of the European Research Council Project “Bodies Across Borders: Oral and Visual Memory in Europe and Beyond” from 2013 to 2018. She has studied the subjects of social and cultural change, ranging from African liberation movements, twentieth-century workers’, students’ and women’s movements, to migrants to and through Europe, using memory in its oral, written and visual forms.

Gabriele Proglgio is an FCT researcher at the Social Studies Centre, University of Coimbra, Portugal. His research specializations include the history of the Mediterranean. He was a Research Associate in the ERC-funded research project “Bodies Across Borders: Oral and Visual Memories in Europe and Beyond” which was based at the European University Institute in Florence, Italy. During the five-year project, he conducted a study on oral and visual memory, collecting interviews

with people coming from or culturally connected to Ethiopia, Eritrea, and Somalia—all former Italian colonies—on various topics such as the idea of Europe and Europeanness and the memory of different types of colonialism.

Milica Trakilović is a Ph.D. student in The Institute for Cultural Inquiry (ICON) at Utrecht University, The Netherlands. She has also been teaching in the Graduate Gender Programme at Utrecht University since 2013, mainly in the Postcolonial Studies and Gender Studies minors. From 2015 to 2018, she was Research Assistant in the ERC project “Bodies Across Borders: Oral and Visual Memory in Europe and Beyond” at the European University Institute in Florence, Italy. Her research interests focus on visual culture, feminist art practice, post-socialist/postcolonial frameworks, and reconceptualizing notions of (European) belonging.

Johanna Turunen is a Doctoral candidate at the Department of Music, Art and Culture Studies, at the University of Jyväskylä, Finland. As part of the EUROHERIT-project, she analyses the EU’s cultural-heritage policies and initiatives through insights from postcolonial/decolonial theory. In her research, Turunen especially focuses on the inclusive and exclusive practices entangled in the narrative practices of defining Europeanness in the European Heritage Label.

Rob van der Laarse is Professor and Research Director at the Amsterdam School for Heritage, Memory and Material Culture at the University of Amsterdam, The Netherlands. He also holds the Westerbork chair of War Heritage at Vrije Universiteit Amsterdam, The Netherlands. Van der Laarse’s research interests focuses on European conflicted heritage, identities, and memories. In 2016, he was awarded a HERA Joint Research Program grant in the “Uses of the Past” call. This broad interdisciplinary project is titled “Accessing Campscapes: Inclusive Strategies for Using European Conflicted Heritage”.

Iris van Huis received her Ph.D. at the Department of Political Science of Radboud University Nijmegen, The Netherlands, and is currently a lecturer at the University of Amsterdam, The Netherlands, teaching about “Cities and Change”. In her Ph.D. research, she studied how social interventions that try to engage men in gender-equality issues impact on inequalities and intersections of gender, ethnicity, and

class, while also studying normalizing and enabling angles. In the BABE research project, van Huis studied refugee migrants' visual and oral resistances against anti-immigrant discourse. She also studied how recent changes in the Amsterdam Tropenmuseum were initiated by a protest group called Decolonize the Museum, placing these efforts into a wider national and European perspective.

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